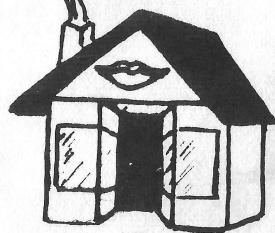


BEACH BOYS STOMP

33

October 1982



BEACH BOYS STOMP - OCT 1982

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EDITORIAL

Hi, everybody, September 11th has now passed, and it would appear, quite successfully. Although attendance was down on the BI Convention the atmosphere was one of warmth and friendship. Expenses rose dramatically, but so did what we were able to offer. The venue was more than adequate, and another real improvement was the large projection screen enabling everyone to enjoy the videos. There were a certain amount of well-known names missing at Harrow, which illustrates the dilemma of the present Beach Boys situation.

The incredibly stupid consistent touring is doing the band no good at all. They have become the Mike Love Endless Summer Beach Band which I find very sad. Although I understand they now open the concerts with It's O.K. and also include I Can Hear Music. Whoever suggested California Girls as an opening number is no friend of mine; witness Wembley 1975 which was faultless with Wouldn't It Be Nice opening the show.

There is talk of a studio album by January 1983, but don't get too excited as we've had so many dates for albums before and yet they haven't turned up. Our Editor suggested that it would be up to the Band to come up with a new studio album if we were to think of a 5th Convention next year, but as Roger Scott noted that what we do is a very important contribution to the Beach Boys scenerio, especially for the U.K. fans. So with that, and the hope of something new, I'll see you again at Harrow next Sept. 10th.

ROY

I'd like to thank everyone who attended the Convention and who made it a very enjoyable day. As Roy has hinted, plans are already underway for next year. In case you missed the display at the Convention of the History of Rock Magazine featuring The Beach Boys, and you'd like a copy send a 70p cheque or postal order to Orbis Publishing Ltd., Orbis House, 20/22 Bedfordbury, London, WC2N 4BT. Ask for Beach Boys Issue No. 39. MIKE

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CONVENTION 82

There was, as Chris White remarked, a lot of warmth at our fourth Convention (due to no small part to an eccentric air-conditioning system), an observation borne out by the spontaneous and unexpected applause for Brian's performance of Back Home on a video some six years old... and the later, equally unforeseen acclaim for a few disjointed fragments of his aborted masterpiece.

This is anticipating matters, however; the day began, as all good Conventions should, with a friendly "hello" and a much-needed drink. It was nice to see so many familiar faces amongst the crowd (which at 140 was only a dozen or so down on last year, though it's not impossible that those unfortunate twelve are still stalking the corridors of the Harrow Leisure Centre, looking for the Convention hall!), some from as far as France, Germany, Holland, Scotland.

Following the general introductions and an all-too-brief walk'n'chat period, the first video session commenced. With the advantage of a six-foot screen this year, the only complaint on this front was the number of times we heard Good Vibrations within the hour! Of especial note were the 1979 Midnight Special rendition of Angel Come Home (live... almost), the semi-legendary opening credits of "The Monkey's Uncle" and the Good Vibes/Goin' On segue from the Fridays shows. The less said about Sumahama, the better...

Hard on the heels of the videos came the first big surprise of the day, as AGD replaced Roy Gudge at the PA for a short while, announcing that, as the Beach Boys haven't released too much of late, how about hearing what we've been missing. The opening track of the five, Brian's Back, was musically adequate and lyrically the pits; Seasons in the Sun sported a glorious SUNFLOWER period feel. It's Over Now was a classic, with bone-chilling lyrics, a fine Carl lead and an undeniable 'if only' feel regarding the lost ADULT CHILD album. Sherrie She Needs Me juxtaposed a 1965 backing track with a 1976 Brian vocal, and amazingly it worked, from the bass to the spine-tingling falsetto. Still I Dream of It exceeded all my hopes regarding this legendary track; Brian's rough vocal fitted and the track was equal to the task, gratis Dick Reynolds.

Roy resumed his place at the mike, a task he handled with great expertise all afternoon, and conducted us through firstly a feindishly difficult quiz - 10 snips of BB songs in 10 seconds! - and then the auction featuring signed sleeves (one of which went for an amazing sum), autographed photos and albums of varying rarity and worth.

After another short walk'n'talk session, we had the rest of the videos, and the sight of Brian looking completely lost performing Almost Summer with Celebration was more than recompensed by his total and hilarious inability to read the autocue at the 1977 Rock Awards ("Hi, I'm Brian Wilson, and this is my brother... (long pause punctuated by squints at the monitor)... Carl!") and the aforementioned solo rendition of Back Home and Love is a Woman, the latter surprisingly good.

Once more, Roy handed us over to AGD for another magical twenty minutes or so, commencing with a splendidly LOVE YOU-style cover of You've Lost That Lovin' Feeling', the denseness of which was countered by Games, a lovely light late sixties track. Our Team was dumb, fun and Brian, in that order whilst HELP Is On the Way featured possibly the most way-out BB lyrics ever ('enemas and stomach pumps...!?!). The final cut, Michael Rowed The Boat Ashore, blew everyone in the hall away - AGD raved about it in his American trip article in STOMP 28, and if anything, he was under-rating it; this was true BW art at it's artiest.

Just before the raffle, there was the highly enjoyable spectacle of Ann Bowerman being greatly embarrassed by a presentation in appreciation for all the work she does for STOMP. The raffle itself tended to drag rather, despite Roy's efforts to keep things rolling - fewer prizes next year would be a fine idea, lads (and lady)... When the raffle had finally wound to a close (and how did they rig it so that Ann didn't win anything this year? (Simple: we wouldn't let her buy any tickets! *the rest of the STOMP hierarchy)) Roy announced that we'd been granted an hour's extension and would be showing a further video.

Horried that they might have to sit through Good Vibes again (we did, actually), several dozen people left the hall. As it happened, this wasn't a wise move at all as, just before the screening of a Dutch sixties show (to which thanks go to Eddy Feiken), AGD took the mike for a final time and announced, "Just before you go, a little thing called...SMILE", and before we knew where we were, the original Bicycle Rider music had come and gone, to be followed by You Are My Sunshine, Do You Like Worms? and lastly, but by no means least, the legendary Fire Music, a carefully arranged tapestry of strings, horns, percussion, bass and siren-like theremin. Not easy listening... but the applause showed the appreciation of those remaining. The video was, inevitably, something of an anti-climax, although it was amusing to see the band trying to mine to the PARTY track of Barbara Ann!

To everybody who organised, assisted and attended, a big thank-you is in order, especially to Brian for the knowledge that, even in these troubled times, his music can still make us smile. See you all same place, next year.

JAMES CROWTHER

Before we go into the raffle and auction results I'd like to say a big thank you to Roy and Mike for organising the Convention (not to mention the thousands of miles Roy travelled to get hold of many of the raffle prizes!). Also many thanks go to the following for their contributions and help: Barry Appleby, Roger Scott, Eddy Feiken, John Tobler, Chris White, Mark Service, Margaret Grant and Carol, Jim Grant, and especially to Andrew (AGD). Thanks to Les Chan for your super message on cassette, and we wish you every success at your Convention in San Francisco. Thank you to Mike Love for your welcoming message (it's nice to know someone is aware of what us fans get up to!).

Finally, a mention for Summertime Blues, which was played at the beginning of the Convention; an Adrian Baker arrangement with Adrian and Mike (lead) on vocals. It has been shelved for now, but maybe they could think of releasing it early next summer, from the response of the crowd it certainly has instant appeal.

ANN

AUCTION: THE DELUXE BOX SET, which was only an American release is offered to the highest bidder above £25.00. It's stereo and in mint condition. Also offered is a 20 GOLDEN GREATS PROMOTIONAL EP in mint condition, offers above £10.00. BIDS please to Convention Auction, 42 Frensham Road, Lower Bourne, Farnham, Surrey, GU10 3NY, England.

RAFFLE PRIZES

1. THE CAPITOL YEARS (7 ALBUM SET) - donated by World Records
Drawn by Gene Oppermann - WINNER: GRAHAM HICKS (green 236)
2. BEACH BOYS AND THE CALIFORNIA MYTH (signed by David Leaf) - donated by David Leaf
Drawn by Gene Oppermann - WINNER: JEREMY GEORGE (pink 318)
3. MIU ALBUM signed by MIKE LOVE - donated by Mike Grant
Drawn by Gene Oppermann - WINNER: ANDREW POLTEN (yellow 525)
4. THE BEACH BOYS MEDLEY 12" (French) + 3 45's - donated by Gerard Hubert
Drawn by Gene Oppermann - WINNER: GRAHAM WIELAND (yellow 472)
5. THE SURFER MOON/HUMPTY DUMPTY Collectors Vol.1 Bob & Sheri - donated by Peter Reum
Drawn by Gene Oppermann - WINNER: STEVE WIGGINS (green 159)
6. FRAMED MIKE LOVE SIGNED PHOTOGRAPH OF THE BEACH BOYS - donated by Ann Bowerman
Drawn by Gerard Hubert - WINNER: KINGSLEY ABBOT (yellow 70)
7. SURFS UP, THE BEACH BOYS ON RECORD - donated by Brad Elliott
Drawn by Gerard Hubert - WINNER: DANIEL WEST (pink 241)
8. BRIAN WILSON RARITIES (Australian album) - donated by c/o Trevor Childs
Drawn by Gerard Hubert - WINNER: ROGER BEVIS (pink 400)
9. THE BEACH BOYS by BYRON PREISS - donated by STOMP
Drawn by Gordon McIntyre - WINNER: not claimed - Winning ticket green 130 - so would the person who bought ticket green 130 let the Editor know and he or she can claim the prize, otherwise it will go into next year's Convention.
10. THE WORKS (double promotional album includes Child of Winter) - donated by Roy Gudge
Drawn by Gordon McIntyre - WINNER: STEVE MCCLAIN (green 345)

11. BEACH BOYS JUMPER - donated by Marilyn High
Drawn by Gerard Hubert - WINNER: GORDON CLEUGH (green 330)
12. CARL WILSON - HOLD ME - US 12" PROMO - donated by Wayne Johnston
Drawn by Eddy Feiken - WINNER: KEN PARSONS (yellow 482)
13. SMILE FRONT SLICK (Collectors Series Vol.4) - donated by Peter Reum
Drawn by Eddy Feiken - WINNER: JOHN PORTEOUS (yellow 85)
14. US CAPITOL SINGLES PACKAGE No.1 - donated by Peter Reum
Drawn by Eddy Feiken - WINNER: CLIVE HAMMOND (yellow 6)
15. ALMOST SUMMER KRTH-101 US PROMO 45 - donated by Wayne Johnston
Drawn by Eddy Feiken - WINNER: MANDY O'MAHONEY (green 322)
16. US CAPITOL SINGLES PACKAGE No.2 - donated by Peter Reum
Drawn by Christian Bremmer - WINNER: TONY ROWE (pink 541)
17. ROCK 'N ROLL MUSIC PIC. SLEEVE SIGNED BY MIKE LOVE - donated by Barry Appleby
Drawn by Christian Bremmer - WINNER: JEFF GILBORSON (pink 529)
18. AMERICAN SPRING ALBUM (tree cover) - donated by Roy Gudge/STOMP
Drawn by Christian Bremmer - WINNER: PETER WHITFIELD (pink 464)
19. VARIOUS MAGAZINE ARTICLES
Drawn by Christian Bremmer - WINNER: ANGELA GIBBONS (yellow 88)
20. PET SOUNDS MAGAZINE - donated by David Leaf
Drawn by Christian Bremmer - WINNER: ELIZABETH FRAZER (green 78)
21. HOLLAND BOOKLET - donated by Chris White
Drawn by Gerold Greis - WINNER: STEVE WIGGINS (yellow 49)
22. AMERICAN SUMMER DOUBLE LP (sealed) - donated by Wayne Johnston
Drawn by Gerold Greis - WINNER: MIKE ROBINSON (green 88)
23. THE FLAME ALBUM - donated by Roy Gudge/STOMP
Drawn by Gerold Greis - WINNER: MARK SERVICE (pink 603)
24. HERE COMES THE NIGHT 12" BLACK VINYL DEMO US - donated by Wayne Johnston
Drawn by Gerold Greis - WINNER: GORDON MCINTYRE (green 282)
25. LA LIGHT ALBUM PICTURE DISC - donated by Trevor Childs
Drawn by Jim Grant - WINNER: JOHN DELL (green 43)
26. LE GRANDE STORIA DEL ROCK inc. BB track (Italian) - donated by Peter Reum
Drawn by Jim Grant - WINNER: MIKE LEWIS-SARSTEDT (pink 546)
27. HERE COMES THE NIGHT 12" BLUE VINYL DEMO - donated by Wayne Johnston
Drawn by Jim Grant - WINNER: KEN PARSONS (yellow 493)
28. SURFIN' SAFARI/409 US PIC. SLEEVE - donated by Peter Reum
Drawn by Jim Grant - WINNER: KEN PARSONS (pink 517)
29. MIKE LOVE PRESS KIT - donated by Barry Appleby
Drawn by Jim Grant - WINNER: GRAHAM WIELAND (pink 481)

AUCTION REPORT

1. US STACK O TRACKS - Winning bid by: NICK GUY (£23)
2. MIKE LOVE ALBUM (signed) - Winning bid by: CLIVE WHITEWOOD (£12)
3. AMERICAN SPRING SINGLES GOOD TIME, MAMA SAID & SHYIN' AWAY - Winning bid by: MARTYN NEAL (£10)
4. AMERICAN SPRING ALBUM UK (GATEFOLD) UAG 29363 - Winning bid by: MARTYN NEAL (£20)
5. WILD HONEY SIGNED BY ALL THE GROUP - Winning bid by: CLIVE WHITEWOOD (£50)
6. SOUND OF FREE/LADY (Juke box) - Winning bid by: CHRIS BRANCH (£12)
7. THE BEACH BOYS AND THE CALIFORNIA MYTH/DAVID LEAF - Winning bid by: ROBERT WARDLE (£25)
8. BEACH BOYS INTERVIEW ROGER SCOTT - Winning bid by: ROBERT WARDLE (£22)
9. CHILD OF WINTER UK 45 - Winning bid by: DAVE WOODHAM (£30)
10. HOTSHOTS EP - Winning bid by: STEPHEN DIBNAH (£15)
11. PACIFIC OCEAN BLUE (signed) - Winning bid by: RHONDA WOODFINE (£16)
12. FRAMED BEACH BOYS PICTURE - Winning bid by: KEITH HILL (£12)
13. FRAMED SUMAHAMA PICTURE - Winning bid by: STEVE WIGGINS (£8)
14. FRAMED GOIN' SOUTH PICTURE - Winning bid by: IAN PRATT (£15)

CONVENTION 83: Already, I hear you ask; we've only just got over this year's! Quite so, but the point is, will there be a Convention next year? Given the (currently) quite likely possibility that by September 1983 the Beach Boys will still be avoiding the studios like the plague, hence no new product, would you, the readers, be prepared to support a Convention. There are still some videos to be shown, or which would stand a second

screening, other attractions could be arranged, but a Convention is primarily a talk-shop, and with no new product, the conversation tends to contract. Contrary to popular belief, we don't put these meets together to line our own pockets! All profits are put back into the mag, and those of you out there with a basic grasp of economics will realise that there must be a break-even attendance figure. So... if you'd take out the time and the cost of a postcard to let us know if (a) you'd come to a meet next year and (b) if so, what features/improvements/whatever you'd like to see. This year's was the best so far, but there's always room for improvement; hope to be hearing from you.

THE TEAM

REVIEWS

SUMMER MEANS FUN (CBS 22139)

SMF is by any other name a Bruce & Terry album in that 17 of the 20 tracks are Bruce & Terry Columbia collaborations as performers, arrangers and producers recorded between July 1963 and July 1964, many not released before in the UK. It is therefore an essential, but flawed, album for collectors of both surf and hot rod music and for those like myself trying to obtain all the recordings of Bruce Johnston.

There has never been a compilation album which pleases everyone, they are all idiosyncratic but when considering SMF there are two important questions - are the 17 Bruce & Terry tracks chosen truly representative and why are 3 non-Bruce & Terry tracks present?

Here was a perfect opportunity for an entire Bruce & Terry album but I find the inclusion of tracks by Flash Cadillac and The Continental Kids, Jan & Dean and Johnny Rivers to be illogical and annoying. The Flash Cadillac version of Pipeline is a duplicate of the Surfaris original but then surely so must the Hot Doggers version which I have not heard; the Jan & Dean track Like Summer Rain as with everything from their post-Liberty days is obscure but the song has absolutely nothing to do with either surf or drag, I find the falsetto singing rather irritating; Johnny Rivers version of Help Me Rhonda with Brian Wilson (undetected) on backing vocals is obviously a gem in the CBS vaults but as it is only 7 years since the track appeared on single and album both sides of the Atlantic I would not have thought that it was rare and as with the Jan & Dean track has no connection with surf and drag. Can it possibly be that the CBS moguls thought the inclusion of these 3 tracks would make the album a sure-fire seller?

The 17 Bruce & Terry tracks recorded as they were over only 12 months are representative of their Columbia work during this period although more of their own compositions such as the Rip Chords Gone and The Queen both excellent could have been included. Perhaps we shall have to look to Japan for more Johnston/Melcher re-issues, particularly of the 1964-66 era. My efforts to collect records from this period continue very slowly but one outstanding track I would recommend to all is Four Strong Winds, a 1965 B-side which sounds like a Byrds out-take and of course Terry Melcher was at that time producing the Byrds.

Finally as with all, well almost all, compilations there is no adequate discography contained with SMF and no photographs of Bruce & Terry or the Rip Chords, although photos must exist in Columbia archives. Your reviewer hopes that any future collection will be compiled by Brad Elliot.

GRAHAM R. RITCHIE

SUMMER MEANS FUN - Track Listing: Side One: Summer Means Fun - Bruce & Terry; Surf City - Rip Chords; Pipeline - Flash Cadillac; Surfin' USA - Hot Doggers; Surfin' Safari - Hot Doggers. Side Two: Custom Machine - Bruce & Terry; Misirlou - Hot Doggers; Jersey Channel Islands PP7 - Bruce Johnston; Hey Little Cobra - Rip Chords; This Little Woodie - Rip Chords. Side Three: Surfin' Craze - Rip Chords; The Happons - Bruce Johnston; Three Window Coupe - Rip Chords; Trophy Machine - Rip Chords; Like Summer Rain - Jan & Dean. Side Four: Help Me Rhonda - Johnny Rivers; Surfin' - Hot Doggers; Hot Rod USA, Beach Girl and Summer USA - Rip Chords.

To add to what Graham has said. While SUMMER MEANS FUN is an enjoyable collection I agree that it is a wasted opportunity. A couple of years ago I compiled an album for CBS mid price Embassy label which was accepted at the time but was then shelved when the 'Nice price' range of straight re-issues was launched. My compilation was also called SUMMER MEANS FUN. The tracks were: Bruce & Terry's Summer Means Fun, Custom Machine, Thank You Baby and Don't Run Away. The Rip Chords' Hey Little Cobra, One Piece Topless Bathing Suit, Three Window Coupe, Don't Be Scared, Wah Wahini, Beach Girl, Hot Rod USA and Gone. The Rogues' Come On Let's Go, and Everyday. Hot Doggers' Surfin' USA. Bruce Johnston's Surfin' 'Round the World and a bonus track that Brian Wilson co-produced for Ron Wilson called I'll Keep on Loving You. Also surely all the 20 tracks on SMF could have fitted on to one album as the playing time is about 42 minutes, hardly worth a double album. Judge for yourselves which is the best track selection.

MIKE

THE HISTORY OF SURF MUSIC VOL.2 - Original vocal hits 1961-1964 Rhino Records RNLFP 052

Side One: Surfin' Safari - Beach Boys, Goin' Surfin' - Dan & Jean, Surfer Girl - Beach Boys, California Surfer - Dee D. Hope, Surfer Dan - Turtles, Surfin' Bird - Trashmen.
Side Two: Surf City - Jan & Dean, Do The Surfer Stomp - Bruce Johnston, New Yorks a Lonely Town - Trade Winds, He's My Surfin' Guy - Beach Girls, Surfin' - Beach Boys, Surfer Joe - Surfaris.

Vol. 1 in this series is the instrumentals, volume three, the revival 1980-1982, which features six vocals and six instrumentals. A couple of the vocal tracks, Summer by the Belair-Bandits and So Far by the Toons are very nice indeed, a successful updated summer sound. Most of the tracks will be familiar to surf music collectors. The three Beach Boys songs are the pre-Capitol cuts. Surf City is the K-tel re-recording by Dean and Papa Du Run Run, which is pretty close to the original version. The Surfaris' Surfer Joe is a live version of recent vintage with two extra verses not included on the original which was the B-side to Wipe Out. Surfer Dan is from 1968 from the Turtles great BATTLE OF THE BANDS LP. Best cut and nicest surprise is Rick Henn's Goin' Surfin' credited to Dan and Jean (and no, that is not a typing error!). This is the song Mike Love asked me to tape for him when I met him earlier this year. I knew nothing about it then, but after hearing it, it's easy to see why Mike was interested in recording it. Unfortunately the sleeve and label credits are lacking in recording or release dates and there are no writing credits. What the sleeve notes do say is that the Honeys have recently reformed and should have an album out on Rhino later in the year. Does this mean the end of American Spring? The Honeys album will be produced by Louie Maxfield and Mark Avnet. Possible songs for inclusion are a re-recording of The One You Can't Have, You Brought It All On, Just Like Romeo and Juliet and a Surfer Girl type Brian Wilson ballad called Go Away Boy.

With good surfin' re-issues like this and new surf revival groups appearing all the time, surf music seems good for a few years yet. All credit to Rhino Records for making these songs available again. Available for £6.35 plus postage from Record Corner, Balham.

MIKE

"A CUTE LITTLE SOUND..."

- The story of the Honeys & American Spring

Part 2: When Girls Get (Back) Together...

The re-birth of the Honeys as Spring was surrounded with an air of improbability not unlike that attendant at the formation of the original group. The story is that, one early September day in 1971, Diane burst into 10452 Bellagio Road, enthusing over the contents of a cassette that she was brandishing, to the extent of informing a doubtless bemused Brian and Marilyn that they should record it themselves, 'it' being a Carole King/Toni Stern composition, Now That Everything's Been Said. Her enthusiasm must have been bordering on the contagious for, as her sister noted, "Two days later, we recorded it with Brian, and that was the start of Spring".

At at time when Brian's contributions to and interest in the Beach Boys was on the wane, one wonders why he chose to embark on a new recording project? His own explanation - "Marilyn being my wife, it's only natural I would produce... She's a great singer, one of the great singers and I want to let everybody know that" - reveals more of his sense of marital duty than any true appreciation of his wife's vocal abilities, whilst Ben Edmonds' remark that "...some people will tell you that the whole Spring trip was a situation where the girls bullied him into doing it" may, whilst not being without a grain of truth perhaps, be a rather harsh assessment by those anonymous 'people'. A plausible explanation could be that, though Brian was still disposed towards recording and producing at that time, to do so with the Beach Boys would involve too much compromise and outright bad feeling (as the battle over the inclusion of the title track of the SURF'S UP album testified). Spring would allow him the complete control he'd exercised over the Beach Boys prior to 1967... Not to mention providing him with an opportunity to test the mettle of the latest of his extra-BB musical friends, one David Sandler. Sandler was (and remains) something of a mystery man; his physical appearance aside - tall, thin and pale - the only other facts known about him are that, as The Rumbles Ltd., he co-authored, produced and performed two pre-Spring singles, Try A Little Harder/California (Lemon 101) and Hey Lenora/I Really Need You, released on Capitol 2903 sometime in 1970.

Now That Everything's Been Said, produced and arranged by Brian and David in Brian's home studio, could well be gathering dust alongside the ADULT CHILD master, had not Marilyn's circle of friends included Cherie Champion, an employee of United Artists. Mrs. Wilson played the tape for her and Cherie was apparently impressed enough to take a copy to Eli Burden at UA, who in turn saw enough potential - and doubtless noted the Brian Wilson connection... - to sign the girls for the label. The deal was usually quoted as for twelve sides (or songs) a year for five years, an impressive agreement... until one considers that this was almost certainly an option, to be taken up - or not - once Spring's commercial viability had been established - or not - via the standard album and two singles deal. Viewed in this more realistic light, the generosity and later actions of UA became more understandable...

Immediately after signing to the label, Brian and David commenced working on material for an album, the intent being to pull singles from the sessions as the project was in progress. To engineer the sessions, Brian engaged Steve Desper, who had just left the employ of the Beach Boys, and who's contributions and involvement escalated to the point where he became a fully-fledged co-producer. Also involved in the earliest sessions as musical arranger was Rick Henn, a slightly ironic collaborator for Brian to use as he had been the leading light of the Sunrays, the band Murry Wilson had attempted to groom for stardom after his sons had sacked him as Beach Boys manager. Completing the production team was Diane (Marilyn's sister), who's role was never clearly defined, but no doubt invaluable...

In keeping with the 'family' nature of the enterprise, Brian and David assembled a surprisingly small group of musicians (surprising when the overall sound of the finished item is considered, that is). Lincoln Mayorga joined David on piano whilst Ray Pohlman and Keith Allison split the bass duties (with Brian no doubt lending a hand once in a while). Carl, David Cohen and Larry Carlton supplied the guitar expertise, John Guerin took the drum stool and Alan Beutler weighed in with horns and woodwinds. The SPRING sleeve credits Brian with an all-embracing "every-thing" - a trifle excessive a claim, even if he did actually contribute piano, all the synthesizer parts, percussion, some engagingly eccentric drum patterns and a host of background vocals.

Spring's debut single, released in October 1971 was reasonably indicative of the work completed at that date. Backing the original UA demo with Awake, a Sandler solo production, the 45 picked up where the final Honeys release had left off; it was pleasant, undemanding fare with little obvious presence from Brian. Sad to say, it also emulated it's predecessor in failing to make the least impact on the charts, despite exciting a degree of critical favour, a pattern which was to be the keynote of the career of Spring. As a promotional device, and issued in (thankfully) very limited quantities, Brian and Diane recorded a 15 minute tape on the day the first single was released. This bizarre little item easily qualifies as one of the strangest things Brian has ever participated in; the intent was doubtless good but, even allowing that it was taped unscripted at three in the morning after a hard night's work in the studio, all it really achieved was to highlight that, when not

imersed in the recording process, all was not well with Brian. His struggle to articulate his thoughts, the random quality of those thoughts and long silences make for decidedly depressing listening, despite Diare's valient attempts to ease matters with leading questions and gentle encouragement.

Thankfully, Brian's problems hadn't yet found their way into the studio and as the sessions progressed, his confidence grew, the musical and vocal arrangements expanded into new areas and the productions became more obviously Brian's exclusive province, as the second single pulled from the sessions displayed. It would be less than accurate to describe Good Time/Sweet Mountain as a release... more a controlled escape as, although a fair number of promotional copies were distributed in May 1972, absolutely no regular issue pressings are known to exist, a sad fate for the single which could well have broken Spring as a chart act. It's very tempting to theorise that Brian used the existing Beach Boys version of Good Time as a testing platform for a few new notions before moving onto creating completely new forms with the techniques he'd developed. The Spring rendering of Good Time consisted of a slightly curtailed Beach Boys backing track - complete with the original 'up-front' backing vocals - overdubbed with Marilyn's lead and Brian's Moog slabs and figures, resulting in a song decidedly superior to either Beach Boys version (1970 ADD SOME MUSIC/SUNFLOWER reject or 1977 LOVE YOU remix). Sweet Mountain, a collaboration with David, was even better, being little short of magnificent in a moody, almost menacing way. Alan Bueler's sparsely effective sax breaks aside, Brian played all the instruments and added his own distinctive tenor and bass harmonies to the girl's breathless leads. The idea of alternating the verse lines between the left and right speakers could have been a gimmicky failure, but in the context of Sweet Mountain, it worked perfectly, adding to the mood and depth of the song. It was, and remains, amongst Brian's most accomplished compositions and productions... and, sadly, one of his least known.

Two months later, in July, the album - entitled simply, SPRING - was released to immediate critical acclaim. Following so closely on the heels of the generally dissappointing CARL & THE PASSIONS - SO TOUGH, SPRING came as a timely and welcome reminder that the skills and muse of Brian Douglas Wilson were still intact and functioning, if heading down somewhat ideosyncratic paths. However, quite soon after the album's release, the degree of Brian's involvement in the project was questioned, and (amongst Beach Boys fans) the debate as continued to this day. Which is a little strange, for the SPRING package carries more than enough information, printed and aural, for the matter to have been laid to rest years ago. A swift check of the track-by-track credits shows that the album is somewhat less than 100% pure Bri, but equally, the claims that SPRING was David Sandler's finest hour are somewhat off the mark. The most 'influential' name to cast doubt on Brian's part in the SPRING affair was Bruce Johnston, who in 1975 told Nick Kent that Brian was unable to finish the sessions and that David Sandler completed the album almost single-handedly. Aside from the fact that I take any statement by Mr. J. as best treated with guarded caution and a large pinch of salt, it's an idea to keep in mind that Bruce was in the process of being eased out of the Beach Boys while the SPRING sessions were underway (and that the band themselves weren't directly involved with the recordings), whilst also noting that Marilyn recalls Brian wanting to make SPRING a double set.

The fact is that, if nothing except the sleeve notes are considered, Brian was very heavily involved with the album, and certainly far more that could be expected from one quarter of a production team. He arranged all the vocals, all the music on four tracks, co-arranged two more and co-produced all but one of the album's twelve songs. Overall, Brian was involved - to a greater or lesser degree - with the creation of every cut on SPRING, something neither Sandler nor Steve Desper (at least in a creative capacity) could equal.

So much for the printed facts; a single playing of the disc reveals to even the most casual of listeners, the unmistakeable presence of Brian Wilson on more than half the tracks, whether in the form of a harmony or counter-vocal - Thinkin' 'Bout You Baby, Forever, Good Time - or obvious prouduction and instrumental presence on four numbers, Tennessee Waltz, Sweet Mountain, Everybody and Down Home. Anyone professing surprise at Brian's more recent use of loose synthesised textures is evidently ignorant of these latter titles...

/continued on page 12...



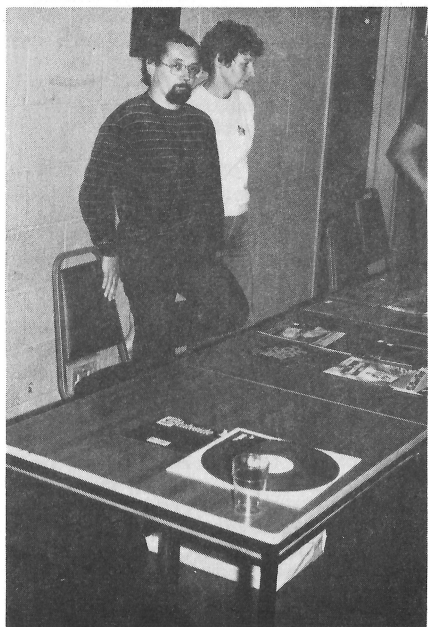
Kingsley Abbott, John Tobler, Gene Opperman,
Christian Brerner, Gerold Greis



Convention Quiz Time



ANN AND JIM GRANT



HUBERT GERARD AND LADY



CLIVE WHITEWOOD

The tracks on SPRING lend themselves to a number of methods of sub-division, but probably the most significant - and certainly the most obvious - is between the cuts where Brian arranged the music and those arranged by either David or Rick Henn. These latter titles, whilst never less than pleasant, aren't really anything to excite or interest. Brian's vocal arrangements coupled with improved studio technology successfully conceal the fact that the girl's vocals are as so-so as ever, Rick and David's arrangements are soft on the ear but, as was to recur some four years later on 15 BIG ONES, the overall impression is that these were the tracks recorded with the set intent of easing Brian back into a working frame of mind with the least possible fuss.

The four undeniably BW cuts (opening and closing either side, an inspired piece of programming if ever there was) are, interestingly, almost exclusive collaborations with Steve Desper, the exception being Sweet Mountain's assist from David. At a time when the main use of synthesizers in rock/pop was merely to make interesting noises (something Brian had got over with Good Vibrations six years earlier...), Brian used them not only to create textures and moods (thus continuing a trend he'd begun on SUNFLOWER with All I Wanna Do) but also as a replacement - as opposed to stimulation - of existing instruments; the bass lines of Everybody and Down Home, for example (though it is true it is an injustice not to mention Igor Horoshovsky's warm cello phrases and Alan Buie's lovely flute line on the latter song). Tennessee Waltz and Sweet Mountain are the standouts of the album, the former because of its astonishing arrangement, which breathes new life into the hoariest of standards with a piano riff lifted piecemeal from Brian's then-unreleased Sail On, Sailor (forget all that tosh about Bri making it up with Van Dyke Parks on the spot later in the year - Sailor had been composed and all but completely recorded before the SPRING sessions were begun), imaginative percussion, a fittingly strident vocal from Marilyn and equally apposite backups from Brian and Diane. Sweet Mountain, the virtues expressed earlier aside, demonstrated the true role and potential of the synthesizer in modern music, a vision largely ignored until relatively recently and yet another example of Brian again being some five years in advance of the pack.

Given the care obviously lavished on the every aspect of the album, one facet of SPRING puzzles; when listening on headphones (or in an acoustically perfect room, should such a thing exist...) the positioning of some lead vocals seems 'off-centre' and sometimes the mix appears a little muddled, especially on Sweet Mountain. The explanation for this is that, when Steve Desper mixed down the master tape, he mixed it for quad as he had SUNFLOWER and SURF'S UP and (without wishing to appear too elitist) this is really the best way to appreciate SPRING, surrounded by the music, picking out previously submerged vocal lines, little riffs and runs.

As much as the critics may have loved SPRING, the reaction of the record-buying public can best be gauged by the fact that the album has attained the status of 'highly desirable' rarely, a polite means of expressing that it sold in less than wondrous quantities. Perhaps the sleeve put people off - or maybe it was a lack of personal promotion, a state of affairs which stemmed quite logically from an overall lack of Spring during the latter half of 1972, when the Beach Boys, their families/friends/dogs and, for good measure, Brian's home studio, embarked on the now-legendary HOLLYWOOD ESCAPE. Strange to relate, Spring seemed to manage more over promotional work in Europe than they did in the States, even making an appearance on BBC 2's Old Grey Whistle Test. In an attempt to capitalise on the girl's presence in Europe, UA issued Mama Said/Tennessee Waltz, a single which made as much impression on the continental charts as had the previous 45 issue in America. In fact, Spring's journey to Europe was, in the final analysis, fairly pointless, producing nothing more than the rumour that Off My Baby being one little mentioned, and the threat of a lawsuit from an English band also called Spring, which led to all European releases being credited to American Spring (and here seems as good a place as any to note that SPRING - sorry, AMERICAN SPRING was released with three different sleeves in various countries, all of them differing from the US issue).

Upon their return from Europe, or shortly after, Spring found themselves without a label when UA decided not to pick up their option in the light of the poor record sales. Brian's enthusiasm was undampened, however and as he and David continued producing material, Spring set about securing a new recording contract. After unproductive talks with Warner Brothers,

Columbia expressed considerable interest; they had been impressed with the album but, understandably, wanted to hear something else before making a commitment. This posed a slight problem, as Brian no longer had his home studio to hand; Marilyn, according to her spouse, "was tired of having musicians coming in and out of the house", and refused to have the studio back when it returned from it's Dutch treat. Luckily a friend of a friend possessed a small studio - in a remodelled chicken coop! - so it was off to Fort Dodge, Iowa, where a few weeks in early 1973 produced a four-song demo tape of sufficient merit to decide Clive Davis to sign the girls to Columbia (one of his last actions before leaving the company, which could account for a lot...).

Back in LA, and even before the Columbia contract was signed, Brian continued working on material (supposedly destined for the much-talked of Columbia double album - a likely tale, sez I...). His attempt to work out a new arrangement for This Could Be The Night was foiled by Spector's refusal to send Bri the lyric (Brian remembered the song from a 1965 Modern Folk Quartet session of Phil's that he had attended, but in 1973 the track was still in the can), but he had more luck with another number, the old standard, Shortnin' Bread. A complete arrangement was worked out, and there's excellent reason to believe that the original Beach Boys version, as almost released on ADULT CHILD, is actually a 1977 Carl Wilson vocal dubbed over a 1973 Spring track - there are keyboards and synths a-plenty, Brian's in rare form on bass vocal, and the backing vocals sound very much like Marilyn and Diane. Whether or not I'm right (and I'd lay a small wager I am...), it still knocks the released version sideways.

Of the songs on the demo tape, the Wilson/Sandler Snowflakes was an immediate non-runner in the single consideration stakes by virtue of its being a Christmas song, leaving Shyin' Away, Fallin' In Love and the original Had To Phone Ya as contenders. In the event, the latter title lost out; written by Brian before he joined Spring and the Beach Boys in Holland, it featured somewhat different lyrics than, and generally knocked spots off, the Beach Boys 1976 'cover' (which, by the way, is a completely new recording this time, and a one-take 'live in the studio' one at that).

Released in April 1973, the Columbia single went under the banner of American Spring in the US as well as abroad, the B side, Fallin' In Love, was a slightly re-worded version of Dennis' rare solo 45 flip, Lady, and adhered closely to the original arrangement, with Diane in nicely restrained vocal form. Shyin' Away, a Wilson/Sandler/Rovell effort was a nicely innocuous (at first listen...) mid-tempo number, featuring some typically eccentric B. Wilson drum patterns and the unusual grouping of Harpsichord and clarinet on a track that is actually much sparser than would at first appear and something of a departure from the sense layers of Brian's SPRING work.

Again, the critics gave the thumbs-up and again the buyers ignored the record in droves. Brian still had faith in Spring and continued to push the disc, even through the emotional trauma of his father's death and the trip to New York it provoked. Whilst in the city, he and Diane (sent to bring him back to LA) managed to do a press and radio interview during which Brian unashamedly asked people to buy the American Spring single. The WNEW broadcast was similar to the 1971 promo tape, showing Brian as a somewhat confused man struggling to communicate and above all, appear 'normal'... and not doing too well as his comments about New York hotel chambermaids and his closing remark about Spring being scheduled to appear on the Ed Sullivan show revealed. (Sullivan had been off the air for over a year and, as Bri realised his slip, the volume of his embarrassed laughter came close to destroying the microphone!).

The shock of Murry's death, the continued commercial failure of Spring and his own very considerable personal problems finally conspired to overwhelm Brian's creative drive and, once back in Los Angeles, he simply opted out and, of necessity, American Spring entered a lengthy period of stasis. The Columbia contract lapsed, David Sandler returned to the void from whence he had sprung in 1971, Diane, when not contracting for the Beach Boys, helped to run the Wilson household and Marilyn applied herself to the task of raising Carnie and Wendy; a little concern towards Brian's wellbeing would also have been in order, but apparently figured fairly low on her list of priorities...

American Spring remained in limbo for almost two years and since their reactivation, their career has been spasmodic, to say the least... and is it a complete coincidence that the return of Spring was concurrent with the "Brian's Back!" campaign?

AGD

POLL RESULTS FROM ISSUE 32

FAVOURITE COMPILATION ALBUMS

1. Ten Years of Harmony
2. Good Vibrations Best of (US Reprise)
3. Endless Summer
4. Girls On The Beach
5. Best of Vol.1 U.K.
6. California Dream (World Records Set)
7. BBS/BW Rarities (Australian)
8. Changes (World Records Set)
9. 20 Golden Greats
10. Timeless (World Records Set)

FAVOURITE U.K. B-SIDES

1. Don't Worry Baby
2. Wouldn't It Be Nice
3. Celebrate the News
4. Warmth of the Sun
5. She Knows Me Too Well
6. Let Him Run Wild
7. Kiss Me Baby
8. Country Air
9. Full Sail
10. All I Want To Do

24 different albums were voted for and
TEN YEARS OF HARMONY had 3 times as
many votes as the second place album.

FAVOURITE BYRON PREISS ILLUSTRATION

- | | |
|--------------------|-----------------------|
| 1. 15 Big Ones | 6. Vegetables |
| 2. Country Air | 7. In My Room |
| 3. Cuddle Up | 8. Dennis & Mike |
| 4. Cabinesence | 9. Little Deuce Coupe |
| 5. Winds of Change | 10. Fun Fun Fun |

Once again, thanks to everybody who entered the poll and thanks also for your suggestions for future polls. Winners of the HOLLAND booklet photo copies are: Ian Barnes, John Donague, Iain Gledhill, Phillippe Petit, Ian Chapman. Winner of the centre photo poser was Nick Guy. The photo was of the Wilson home in the early days.

This issues poll suggestion comes from Dave Woodham, who reminds us that its 2½ years and a lot of new subscribers since we had a poll for the TOP TEN BEACH BOYS SONGS. So that's it just list your TOP TEN released Beach Boys (group or solo, they both count) songs. A prize of the 20 GOLDEN GREATS poster will be given to one entrant picked out at random.

MIKE

QUESTIONS AND ANSWERS

From Anthony Mitchell:

- Q: I have an English stereo copy of the FRIENDS album, which contains no visible gap between the title track and Wake The World. Is this rare, and does it add to its value?
- A: Sorry, but its not rare - they were all pressed that way.
- Q: Exactly which members recorded as Kenny and the Cadets?
- A: Brian was Kenny, the Cadets were Carl, Alan and Audree Wilson.
- Q: Is the original version of Good Vibrations available in any form and in what way does it differ from the released version?

A: According to Chuck Britz, the released version is very similar to the first version Brian recorded. An unreleased version (no. 3) was played on a 1976 radio special, a generally looser mix with a heavy fuzz bass and a different middle-eight section.

From Iain Gledhill:

Q: I recently purchased a Japanese pressing of THE BEACH BOYS ROCK 'N ROLL BEST 20 No. ECS-90057 in Hong Kong. This is the first that I have heard of this album. Will you please give details of release, availability, success etc.? Was it released anywhere else in the World? How much is this album worth in this country? Also on the back of the Japanese Beach Boys Medley 12", two albums THE CAPITOL YEARS and BALLADS are advertised. What are the track listings for these records?

A: Most Japanese compilations are unique to that country. THE CAPITOL YEARS is the World Records Boxed Set, whilst the BALLADS LP is so new that we don't know the listing! As for the album values, Japanese LPs generally cost a little more due to the superior pressing quality. Personally, I collect albums for the music, not the investment value.

Q: How many films did the Beach Boys appear in during the sixties?

A: TAMI show, Girls on the Beach, Monkeys Uncle.

AGD

INTERVIEW WITH KIRSTY MacCOLL

On the 5th May past, Mike and I travelled to Holland Park to chat with Kirsty MacColl of You Still Believe In Me fame. As Kirsty was quick to point out, she wasn't involved in The Beach Boys as much as we might have thought.

K: I don't know a lot about the Beach Boys, to be honest.

S: Well, you might pick up a few things from us.

K: I've never seen them you know.

S: Really, that's surprising.

K: I wasn't old enough to appreciate them at the time. I've seen videos of old TV shows that are really great. I liked the last album KEEPIN' THE SUMMER ALIVE, best thing they'd done for ages. Goin' On was brilliant.

S: What was it about PET SOUNDS that appealed to you?

K: That was the only thing I knew about. The first thing I heard by them was Good Vibrations, but I didn't know who they were, not their names or anything until later.

S: We saw your inclusion of Surf's Up in the Record Mirror list, and we felt it would be worth approaching you. Then Mike got all excited one night after hearing your version of You Still Believe In Me. In fact Roger Scott played it on Capital Radio this evening.

K: Yes, I played it to Roger when it was only half completed, as I thought if he didn't like it then I wouldn't finish it.

S: The thing that caught us, was that it was so well done, it sounded as if you cared. Did you do all the vocals yourself?

K: Yes, all I had was a key board player apart from me.

S: Was it the one you had wanted to cover?

K: I didn't think there was much of theirs I could do justice too. I wanted to do a cover of something. I didn't want to do anything that was generally known. I thought it was really nice but nobody seemed to play it apart from Roger.

S: It was played on Capital quite a bit, and Stuart Colman played it on Radio London. We were really impressed with the 'God Bless Brian' stamped in the run-out groove, was it your idea?

- K: Yes, I asked to have it put their and when they were ready to press it I was in Ireland and I rang up to make sure they remembered. There was a Radio One DJ who played 'There's a Guy Works Down the Chip Shop, Swears He's Elvis', a lot, but when we released You Still Believe In Me he said he wouldn't play it because it was an insult to The Beach Boys. That seems really silly especially as you, real fans, like it so much.
- S: To call it an insult to The Beach Boys is completely ignorant, I was so impressed I sent a copy to a friend of Brian Wilson's to play it to him. How do you place the Beach Boys personally, you have been very complimentary about SURF'S UP.
- K: I think my favourite albums are PET SOUNDS, SURF'S UP and HOLLAND, I'll never get fed up with them.
- S: You must have been fairly keen to even have thought of attempting the track, and wasn't there a problem with Polydor not liking the record?
- K: No they quite liked it, but they usually do to start with. I'd wanted to do it for a quite a while, since 1979 and I'm glad I've done it now.
- S: If you moved to another record company would you like it to be reissued?
- K: Yes I would.
- S: Will it be on an album?
- K: No, I don't think so, it's too special to be just shoved onto an album.

• So there it is, a really pleasant evenings conversation with an artist who has managed in a very simple way to achieve one of the best covers of a Beach Boys record.

However, I must make the point about the comment Kirsty made concerning a Radio One DJ's opinion that it was an insult to the Beach Boys. It is unfortunate as it shows the level of the supposed top line disc jockeys in England. We don't know who it was, it wouldn't have been Kid Jensen and for the reason mentioned above - we don't care - period.

ROY

THE LATTER DAY BEACH BOYS

(Final fantasy story)...

Our final fantasy look at the group takes us into the future to the year 2000 and beyond. In 1989 the group released its final CBS album 40/40 and moved over to an independent label Hurt by sagging record sales because their fans were now too old to surf, and in some cases too old to even walk on the beach, the guys sought a new occupation. Brian sank all his funds into a restaurant in Los Angeles called the Radiant Relish, which specialised in hamburgers and hot dogs. The other guys served as helpers also, Mike was the waiter, Dennis did the dishes and Al, Brian and Carl cooked over the grill. It was a sad step down the social ladder for the once prominent men, but they still managed to keep their hand in the musical field by recording an album of songs pertaining to their newfound restaurant expertise. An album was released in 1992 entitled THE BEACH BOYS LOVE FOOD or subtitled THE RESTAURANT ALBUM and it concerned all the daily involvement the guys had in their present job. Song content as follows:

Side one: The Warmth of the Oven

Vegetables

I'll Bet He's Hungry

Our Sweet Liver

When Grills Get Together

The Nearest Faraway Plate

Blueberries Over the Muffin

It's O.K. (serve it anyway)

Gettin' Hungry Myself

409 (20 mins. then simmer)

Side two: Love is an Onion

Bake on Baker

Long Promised Rolls

Toast in the Mornin'

Here Comes the Night Shift

Celebrate the Noodles

Custard Machine

Eggs Break, and Back to Waffles

Soup John B

Needless to say they did not start a new craze such as surfin' with this food and cooking idea. Thus some 14 years later the Beach Boys gave up their restaurant and now all being old and in poor health entered the county rest home and hospital. Even though they eventually passed on to their reward, before they went they recorded one final album while there at the hospital and rest home. Released in the year 2009 the final Beach Boys album called HOSPITAL (Add Some Medicine) was issued and reminded all their old fans (definitely old now) of all the musical greatness the group could muster once again. Mike released one final solo song 10,000 Years Ago in which he relates his days at Hawthorne High School. Sadly, though the group is gone now, the fans of that day could treasure the final album. The HOSPITAL album:

Side one: The Nurse Was So Young
Keepin' the Patient Alive
Livin' with a Headache
Endless Agony
You Need a Mess of Help to Stand Up
I Can Hear Nothing
It's About Time (buzzed an hour ago)

Side two: I Know There's an Aspirin
This Whole Ward
She's Got Valium
An Old Man is Gone
I Went to Sleep (permanently)

GENE DAVIDSON

Thanks Gene for your fantasy stories I found them very amusing, except I got quite hungry by the time I got down to Soup John B - I'd like to print the most humourous album track listing that is sent in - relating to a BBS album in the past... ANN

CHARTFAX

Between April 1973 and October 1970 the Beach Boys had 20 entries in the Australian Top 40. These details are taken from the sleeve of the Australian issue of the Beach Boys Greatest Hits released in 1981.

	<u>Date of Entry</u>	<u>Highest Position</u>	<u>Weeks in Chart</u>
Surfin' USA	13-4-63	9	15
Surfer Girl	20-9-63	8	7
Hawaii	2-2-64	2	16
Fun Fun Fun	13-3-64	7	10
I Get Around	29-7-64	21	7
When I Grow Up	7-10-64	20	6
Dance Dance Dance	13-1-65	36	3
Help Me Rhonda	26-5-65	10	10
Barbara Ann	2-2-66	3	10
Sloop John B/You're So Good To Me	20-4-66	14	10
Wouldn't It Be Nice/God Only Knows	24-8-66	2	17
Good Vibrations	16-11-66	2	14
Then I Kissed Her	12-7-67	28	7
Heroes and Villains	16-8-67	11	8
Wild Honey	6-12-67	10	15
Do It Again	7-8-68	4	16
I Can Hear Music	2-4-69	30	6
Cottonfields	27-5-70	7	20
Beach Boys Medley	9-11-81	16	6

If there is anybody who can fill in the gap between Cottonfields and Beach Boys Medley I'd be pleased to hear from them.

MIKE

LETTERS

Dear STOMP,

Just a note to thank you for the very enjoyable time I had at the Beach Boys Convention. The organisation was really good, and the music played even better, but the best thing of all were the super videos you had of the band. I would like to thank everyone connected with the Convention for all the hard work obviously put in, for making the long trip from Manchester so worthwhile.

Geoffrey Levene

Dear STOMP,

Many thanks to you and the rest of the STOMP crew for the splendid Convention. It was a tremendous event; the videos were vastly entertaining and the 'rare' musical items were a revelation! Hopefully they'll see official release one day!

I hope the October STOMP will include the answers to that infuriating Convention music snippets quiz though! See you all in '83.

John Dell

Sorry John, but we can't publish the answers to the quiz until the Christmas issue as Lee Chan is using it for the San Francisco Convention later this month. It'll be interesting to see how the American fans cope - ours did really well, a lot had at least 8 right.
...ANN

Thanks also for all your kind letters, sorry we can't publish them all.

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS
(£1 per ad, maximum 50 words)

CHEER UP a lonely teenager surfer girl with some letters. Interests are The Beach Boys and Jan & Dean. Write to Jacqui Dove, 18 Lysander Road, West Ruislip, Middlesex, HA4 7HF.

WILL SWOP BEACH BOYS LIVE at Madison Square Gardens album + Beach Boys CONCERT LP (original US with book) + Heroes & Villains (original US Brother pic.sleeve) single + It's O.K. Jap. import single (pic.sleeve) for JAN & DEAN ANTHOLOGY album (2 LPs and book U.A.S 9961) American import. Write to John Homer, 4 Kingham Close, Lower Gornal, Nr. Dudley, West Mids.
(Telephone Dudley 231516)

BRIAN WILSON PRODUCTIONS VOL.2, Brian Wilson as guest and Jan & Dean's Save for a Rainy Day in stereo. S.A.E for details. Also I have a few Beach Boys T-SHIRTS for sale at £2.50 each including postage, blue (medium size) only, beige (medium and small sizes). I only have a few so its first come first served. Write to Mike Grant (Editor of STOMP).

FOR SALE: The Jan & Dean Illustrated Worldwide Discography, 20 pages, hundreds of pictures and records from 19 different countries, colour cover. Send £3 for 1 copy to Goran Tannfelt, Lilla Nyg 16, 11128 Stockholm, Sweden.

BRITISH BEACH MUSIC, 52 page booklet with photos, discographies and details covering 61-82 of all Beach Boys and harmony music influenced British artists. Includes Adrian Baker, Tony Rivers, Chris White, etc. Send £2.50 plus 20p p&p to Kingsley Abbott, 16 Burwash Road, London, SE18 7QZ.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans published bi-annually £6 write to Stephen McParland, 2 Kentwell Avenue, Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscriptions of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. Subscription is £4 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, West Germany.

ADD SOME MUSIC is published bi-annually, contains album reviews, factual articles and exclusive photos. Send £6 to Don Cunningham, PO Box 10405, Elmwood, Connecticut 06210, USA.

OTHER NEWS

Surprise, surprise, the release of Carl Wilson's YOUNGBLOOD album has been postponed until later in the year. The track listing is side one: What More Can I Say, She's Mine, Giving You Up, One More Night Alone, Rockin' All Over the World (the John Fogerty song that was a hit here for Status Quo a few years ago). Side two: Too Early To Tell, Of the Times, Youngblood, If I Could Talk to Love, Time. Highlights of the album are said to be the title track and Giving You Up with Carl in great vocal form, this may be the first single in the US.

Carl has also been lending his vocal talents to the latest album from America - View From the Ground US No. Capitol ST-12209. Carl sings backing vocals on six songs - Never Be Lonely, You Girl, Inspector Mills, Love on the Vine, Sometimes Lovers and Even the Score which is the B-side of the US single You Could Do Magic.

CBS have turned down a live version of Runaway which the Beach Boys offered them for a single release. A studio version of the Mamas and Papa's California Dreaming produced by Bruce Johnston and Terry Melcher met with the same fate. CBS would apparently prefer new material, and so say all of us. Bruce Johnston said in a recent interview that there should be a new album early next year.

No ENDLESS SUMMER type success for the SUNSHINE DREAM compilation which only reached no. 180 on Billboards top 200 album chart.

After spending five months touring all summer long with the Beach Boys Adrian Baker is set to return to the U.K. to pursue his solo career and make an album.

Fleetwood Mac's MIRAGE album features one song, Christine McVie's Only With You with special thanks for inspiration to Dennis Wilson.

Reports have come in that Dennis has married again, but we don't know any more than that. Mike Love has shaved off his beard and looks, well, different.

A double album of all Brian Wilson's outside productions is to be released in December. Tracks include everything from Bob & Sheri's Surfer Moon to California Music's Why Do Fools Fall In Love plus a newly discovered production Bob & Bobby's Twelve-O-Four and Baby What You Want Me To Do. The album costs \$23.00 plus postage on release. Early orders will get it for \$18.00 plus postage from Surf's Up Records c/o Brad Elliott, PO Box 10970 A-3, Houston, Texas 77292 USA.

Is there anyone who has a video of Brian's Old Grey Whistle Test interview with Bob Harris which we would like to show at next year's Convention. If so, please contact me at STOMP's address.

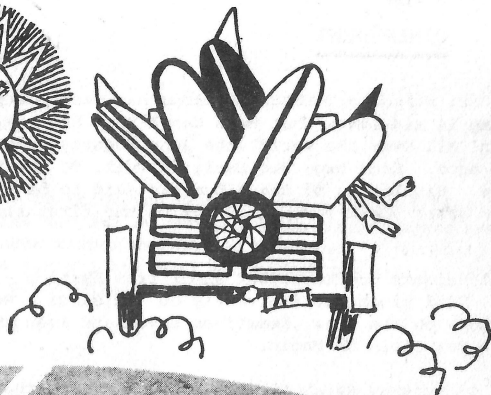
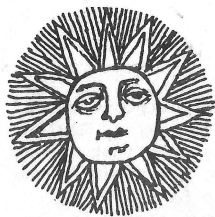
Finally, Andrew Doe has written a book about The Doors, which should be out soon, so everybody please buy a copy because he needs the money!

MIKE

LATE NEWS.....LATE NEWS.....LATE NEWS.....LATE NEWS.....LATE NEWS.....

Carl's YOUNGBLOOD album was returned to him at the end of August by CBS with the request that some "more commercial" songs be added.

WANTED: If you would like to help in any way in the running of this magazine and particularly if you live near Esher or Harrow I would love to hear from you. Also, if anyone has an electric golf-ball typewriter to sell at a reasonable price, I'd be very interested. Please write to Ann at the address on the inside cover.



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